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## The Good, The Bad, and the Bluths: Arrested Development as a Modern Allegory

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# The Good, The Bad, and The Bluths: Arrested Development as a Modern Allegory

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Allegories are often seen as an archaic form of narrative expression. Yet the basic concepts about human morality remain universal sources of artistic inspiration thousands of years later. This piece gives a brief history of allegorical storytelling from the Middle Ages up through the Twentieth Century focusing on the Seven Deadly Sins. The second half of the piece gives an in depth analysis of the television program, *Arrested Development*, assigning each character a feature found with the Seven Deadly Sins often found in traditional allegorical storytelling. The piece concludes with an explanation of why such methods are still relevant today.

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Recent theories of communication have often been associated with new media, emerging technologies, global perspectives, micro-cultural analyses, or quantitative marketing research. It is only natural to wonder how new methods such as social networks will affect the way that mankind communicates. Furthermore, networks, film companies, and universities certainly want to know how to use these tools to their advantage. Yet with all this excitement over the “new,” it is easy to forget why we began to study communication in the first place. While part of this study certainly revolves around the *way* we communicate, *what* we communicate should not be lost. Analyzing the content of our communications for the purposes of storytelling, assembling a narrative, or deconstructing symbols are just as important today as they were when Aristotle wrote *Poetics*. Throughout history, there have been many different means of communicating these stories. As an example, I will use a narrative approach to demonstrate the continued importance of one of these methods, allegory, by reviewing the history of the seven deadly sins in art and literature. I will then apply these theories by analyzing the characters of the contemporary television series *Arrested Development*. By doing so, I intend to prove that basic concepts about human morality remain a universal source of artistic inspiration thousands of years later, and that analyzing storytelling is a cornerstone to communication theory.

An allegory is a literary or media work in which characters, places, or events reflect ideas outside the work. These reflections are metaphors, representing larger, universal truths and ideas beyond the literal context of the story. Though allegories can be seen in the earliest of human writings, their existence and importance still continues in modern times. For instance, while analyzing the

children's film *The Brave Little Toaster*; Theresa Kelley remarks that "modern allegory gains its characteristic purchase by shuttling at least as awkwardly between human attributes and abstract ideas... To make this shuttle work... allegory needs what ancient rhetoricians call pathos, the strong feeling that justifies exaggerated, even monstrous figures" (1997, p. 8). As another example, though it was written thousands of years ago, Plato's "Allegory of the Cave" contains themes that can be seen even in modern films such as *The Matrix*.

Though often dramatic and serious, allegories can be comical as well. Kelley also wrote that "allegory's punning as verbal (and visual) wit invites readers to work out its meaning by piecing together from the figures and images at hand" (1997, p.9). Effective allegories usually revolve around clashing opposites in their thematic content. When combined with the structure of a narrative form, as well as the style and rich detail of satire, literary classics are born. Such examples include *The Pilgrim's Progress*, *Gulliver's Travels*, and *Sense and Sensibility* (MacQueen, 1970). These ideas speak as to why the comedy of *Arrested Development*, a very funny and often topical show, might deter allegorical comparisons at first glance. While allegories can address a wide array of themes relating to the human experience, the concept of "The Seven Deadly Sins" seems particularly relevant in an analysis of this show.

## History and Literature

Concepts relating to vice, virtue, and temptation of the human soul have been around for millennia. As an organized literary expression, however, The Seven Deadly Sins, in Western thought, stretches back to at least the fourth century, when a monk by the name of Evagrius Ponticus collected a list of the eight temptations which lead to all sin. This early list included lust, gluttony, greed, sloth, sorrow, vainglory, pride, and anger. (Maas, 1909). By the sixth century, Gregory the Great refined this list by not only narrowing the list down to seven (removing sorrow), but making distinctions between the remaining sins. Lust and gluttony were considered sins of the flesh, while pride, greed, anger, sloth and envy were considered sins of the spirit. Though not mentioned in one specific location in the Bible, these principles would be used by monks to guide the illiterate peasants on the path of righteousness (Frank, 2001).

Since the Catholic Church would control (or at least heavily influence) European history and culture for well over the next millennium, so too would its opinions on vice and virtue make their way into art, music, and literature. One of the earliest examples of a religious drama, known as a "miracle play," dates from 1100 and concerns the life of St. Katherine. Religious dramas were full of examples of sins and virtue and often took the place of sermons. *Temptation*, one of the Chester Plays in 1477, contained an early example of three deadly sins which

befell Adam. All seven of the deadly sins are mentioned in *The Conversion of St. Paul* from about 1540 (Rogers, 2007).

In the early fourteenth century, Dante wrote *The Divine Comedy*, considered one of the great works of literature. Viewed as an allegory, this epic poem can be thought of as tracing the spiritual evolution of Dante; as a moral story it serves as a teaching tool on ethical behavior for the reader (Kashdan, 1976). With regard to the teachings of morals, the section entitled *The Inferno* is of particular interest. Here, Dante is guided by the poet Virgil through several layers of hell each devoted to a particular sin. For example, in one of the upper levels, those who have committed the sin of lust are punished by being blown about in the wind. The themes relating to the deadly sins continue in *Purgatorio* where Dante is lead through Purgatory, a mountain comprised of repentant souls. This mountain is divided into seven terraces based on the sins; for example, the fifth terrace is for the greedy, who must lie face down on the ground, representing their love for earthly possessions. It should be noted that those in Purgatory are repentant but their actions were misguided (Alighieri, 2006).

Another epic poem also considered a cornerstone of Western literature is *The Faerie Queene*, by Edmund Spenser, first published in 1590. Much like *The Divine Comedy*, the plot begins with antagonists in a wood on an adventure, encountering horrible creatures and sights (such as Error: a half-woman, half snake). The main difference in Spenser's work, however, is the focus on the seven heavenly virtues; these are the theological opposites of the deadly sins. Such is the case with Britomart, a female knight who represents chastity, which is the opposite of lust (Lowenstein & Mueller, 2002). Though given less attention in most fictional literature than the seven deadly sins, the heavenly virtues nevertheless are a relevant part of the picture, particularly in regard to allegory.

The concept of the seven deadly sins doesn't exist solely in classic literature, however. In 1933, Kurt Weil and Bertholdt Brecht premiered a ballet with libretto entitled *The Seven Deadly Sins of the Petty Bourgeois*. In this ballet, two sisters from Louisiana, both named Anna, venture out across America to earn enough money for their poor family to build a home. In each city they encounter a different temptation with which they must deal. For example, in San Francisco the sisters struggle with envy when one becomes famous, and in Baltimore they struggle with greed as one of the repercussions of this fame. Ironically, however, this is not a story about heroes avoiding temptation, but about giving into the sins in order to achieve fortune and fame. Such can be seen in Boston when one of the sisters must abandon the man she loves and prostitute herself in order to make money (The Seven Deadly Sins, 2005).

Another modern example of the seven deadly sins in allegory is the popular thriller, *Seven*, a movie released in 1995. In this film, two detectives (David Mills

and William Sommerset) must track down a serial killer who is using the concept of the seven deadly sins to select and kill his victims. For example, the killer selects a morbidly obese man and forces him to eat to death. In the climax of the film David Mills succumbs to wrath and murders the suspect. Thus it is evident from these examples that this particular allegory exists not only in poetry and literature, but also on the stage and screen. It is only logical then that the seven deadly sins could be displayed in television as well, as it is in *Arrested Development*.

## Themes and Characters

When looking at the aforementioned pieces of art and literature, two character types emerge. The first is the protagonist or hero. This character is usually the main focus of the story, and is usually striving to overcome or battle the sins presented, such as Dante in *The Divine Comedy* or the knights in *The Faerie Queen*. Depending on the tone of the piece, however, the hero might succumb to the sins such as David Mills in *Seven* or Anna II in *The Seven Deadly Sins*. The constant, however, is that they at least strive to act morally. In *Arrested Development* the hero can be thought of as Michael Bluth, who is introduced in the pilot episode by the narrator as “a good man.” An illustration of this occurs during the episode “Justice is Blind” where Michael refuses to look at the court’s evidence against his family on moral grounds. When this happens, his father remarks to his mother, “We did right with this one.” It is Michael who is constantly dealing with the repercussions of his family’s sins and trying to do right by everyone; he even feels guilty when he slights a family member.

The other character type frequent in this type of allegory is the dispatcher, or guide. This person assists the hero in his journey by giving him advice or revealing truths. Instances of this are Virgil in *The Divine Comedy* and William Sommerset in *Seven*. At times the guide can even tempt the hero to sin, as with Anna I in the *Seven Deadly Sins*, although this functions to advance the plot in this dark-toned piece. In *Arrested Development* the guide would Michael’s father, George Bluth. George’s arrest is what causes Michael to stay and take care of the family—the central event for the series. During the run of the show George also dispenses advice, such as in “Top Banana” when Michael is in need of money for the family and is told there is “always money in the banana stand.” Michael takes this literal statement figuratively providing comic tension for the episode.

During the second season, George lives in the attic and Michael can frequently be seen conferring with him on how to run the business or about specifics of his court case. In the episode “Development Arrested,” he reveals to Michael an important truth: that his mother has been the one running the company. This brings up the subject of the rest of the characters in the show, which can be thought of as challenges for Michael. Through their actions, they provide a thorn

in his side. The motivations for their actions, however, fall into a pattern: The Seven Deadly Sins.

### ***Pride***

It is important to make the distinction between pride and shame, and pride and humility. Of the latter pairing Michael V. McDonough wrote that this form of pride does not refer to self-respect, but “rather to an excessive and unbecoming admiration and love and delight in oneself and one’s good points” (1910, p. 8). If this is the case, then Michael’s older brother Gob is certainly guilty of this sin. Furthermore, pride is usually considered the worst of all sins and Gob is the biggest thorn in Michael’s side through most of the series. Throughout the first few episodes of season two, for example, Gob insists on being the President of Bluth Enterprises—although he has no qualifications.

The problem with pride is that it causes a preoccupation with oneself at the expense of one’s friends or family. In addition, one cannot achieve a higher purpose in life if one is only preoccupied with the self, nor can one fully function as a productive member of a group if one is engrossed by self-interest. Pride certainly causes Gob to sacrifice himself on many occasions leading to self-destructive results. For example, in the episode “Alter Egos,” it is revealed that Gob once took a bride on a series of escalating dares. The marriage was never consummated though, which would have permitted a simple annulment. However, due to his pride, Gob will not admit this to a judge and his wife ends up benefitting financially from the divorce.

Gob’s pride also has negative consequences for the family as a whole. In the episode “Top Banana,” Gob is offended that Michael has taken charge of the family business, leaving him with little to do. As conciliation, Michael gives him a letter to mail. Gob, insulted at having to perform such a menial task, throws the letter in the ocean. As it turns out, the letter is an insurance check, and when the one of the family’s businesses burns down, it costs Michael money. Gob’s pride also affects his career choice; he is a magician due to his love of being the center of attention. In one episode, in fact, Gob destroys the family’s boat as part of a magic trick (“Not without My Daughter”); this illustrates the fact that he is more concerned with his own reputation than the financial loss suffered by the rest of the family.

### ***Sloth***

Sloth is generally thought of as laziness or inertia; in modern times this characteristic usually takes the form of a person who lies in bed all day doing and accomplishing nothing. While this idea was certainly part of the earliest definitions, early theologians applied the concept of sloth to spiritual as well as

physical being. St. Thomas called sloth a “sadness in the face of some spiritual good which one has to achieve” (Delany, 1912). When one is consumed by sloth, he or she will make little if any effort to seek a higher purpose in life or help others. With this definition in mind, Michael’s younger brother Buster is a prime example of a man consumed with sloth.

In the pilot episode, it is revealed that Buster is a professional and lifelong student. Although he has studied subjects such as cartography, 18th century agrarian business, archeology, and Native American drumming, he is not able to find a job—nor does he even try. In fact, his father does get him a job but he quits (episode: “Making a Stand”). In addition, Buster lives in his mother’s apartment and displays no desire to move out. His room has a childlike décor, and he reacts the as a child would to food such as sugar; his mother even rations his juice boxes to combat his hyperactivity. He even fakes a coma to avoid stepping up to the plate in the episode “Family Ties.”

A further example of Buster’s life being ruled by sloth occurs after he loses his hand to a seal attack in the episode, “Out on a Limb.” Instead of viewing the incident as a challenge to overcome, or a wakeup call, Buster uses the loss of his hand as an excuse to not interact with others, instead staying at home complaining that he’s a monster; he also uses this as an excuse to get out of his army training. Buster’s romantic encounters include his housekeeper and his neighbor—both conveniently close by. Buster’s sloth is not so much damaging as it is annoying. For example, in the pilot episode, the family looks to Buster to navigate a ship away from the harbor to avoid his father’s arrest; later in the episode, Buster is briefly put in charge of the family business. In both instances, Buster panics and slinks to the floor rather than tackle responsibility. The ramifications of his refusal to accept responsibility in both cases force others to assume additional responsibilities. In addition, Buster never seeks treatment for his panic attacks, preferring to use them as a crutch. In contrast to Gob, who wants to have power and be the center of attention, Buster would like nothing more than to sit quietly in the background with no responsibilities.

### ***Gluttony***

Though today the concept of gluttony is primarily associated with the overeating of food, the idea could also be based in the consumption of alcohol. Works from the medieval times such as the *Poema Morale* and the writings of John Cassian grouped the ideas of overeating and over-drinking together, even going so far as to place them on the top of the list of offenses (Warner, 1992). The basis of this can be seen in Bible verses such as Proverbs 23:20-2, where men are instructed to “Be not among winebibbers; among riotous eaters of flesh: For the drunkard and the glutton shall come to poverty: and drowsiness shall clothe a man with rags.” It

is with this wider definition in mind that Lucille can be thought of as a representation of gluttony, specifically regarding her use of alcohol.

The problem with gluttony—in particular alcohol—is not so much the consumption itself, but what one does while under the influence of alcohol and what it does to the body and spirit (Delany, 1909). Gluttonous behavior can lead to actions which make one a more burdensome, even destructive member of society and prevent one from fulfilling a higher purpose. Such is the case with Michael's mother, Lucille. Her alcoholism is frequently referred to jokingly in the series. For example, in the episode "Switch Hitter," Lucille asks for a vodka on the rocks. When Michael remarks that it's breakfast, she simply asks for a piece of toast to accompany her drink. Also, in the episode "Top Banana," Lindsay asks her mother, "Did you enjoy your meal mom? You drank it fast enough."

The existence of Lucille's gluttonous alcohol consumption is well documented in the series; she is even seen with a martini glass in hand during the credits. The effects are not just comical, however. Alcohol can make some people quite aggressive, possibly due to the serotonin lowering aspects of the drug (Badawy 1998). This may be the cause of Lucille's frequent biting comments and infrequent smiling or laughter. Her alcohol abuse has effects on other members of the family too. In the episode "Spring Breakout" Lucille shows up to a business meeting drunk, causing the Bluth Corporation to lose a client. This causes Michael to force Lucille into rehab, where she has to be dragged kicking and screaming.

### **Lust**

The term "lust" can be applied to many terms, from a "lust for life," to a "lust for power." In the context of the seven deadly sins, however, lust refers most specifically to lust for carnal pleasure. Centuries ago in his writings *Summa Theologiae*, Thomas Aquinas wrote about lust as being "contrary to the natural order of the venereal act as becoming to the human race" and being committed in unnatural ways, such as bestiality (1989). Certainly humans have been "anxious" about sex for thousands of years. A prime personification of this anxiety is the satyr: a sexual playful mythical creature from Ancient Greece which was part goat part man. The mere representation of human being given over to his carnal, animal side reflects a certain dichotomy concerning lust (Neary, 2004).

Though carnal pleasure is a normal and even necessary part of the human experience, theologians have always been concerned about its excess or misuse. Love makes one joyful, while lust saddles one with shame and fear (Blackburn, 2004). Therefore it is lust, not love which eats away at Michael's son. George Michael is overcome with lust for his cousin, Maeby. During the pilot episode, Maeby kisses George Michael at a party. For her, it's an act of rebellion; for



George Michael is the beginning of an obsession. Later in the episode, George Michael nervously suggests another kiss and reacts with embarrassment when Maeby declines. These reactions are a reflection of the fact that they both know it is sinful.

This lust over his cousin becomes a driving force in George Michael's life, causing him to do things he normally would not do. For example, in the episode "Bringing up Buster," George Michael auditions for a school play just to kiss Maeby again. While this behavior is innocent enough, it escalates as the series progresses. For instance, in "My Mother the Car," the two get fake I.D.'s to sneak into a movie about romantically involved cousins. Later, George Michael breaks up with his girlfriend at the possibility that Maeby might be interested (episode: "The Righteous Brothers"). George Michael is a bit different from the other characters, however, in that he struggles with his temptation while other characters are fully immersed in their sins. Nevertheless, lust causes him to do things he would not ordinarily do and inflicts on George Michael emotional distress. The following dialogue, which appears in "Development Arrested," is an example of that:

Michael: Are you scared of a Monster?

George Michael: Kind of...

Narrator: The monster was lust.

### ***Greed***

The Bible claims that "the love of money is the root of all evil" (1 Timothy 6:10); it is verses such as this that lead to early theologians placing "greed" (also known as "avarice") on the list of the seven deadly sins. According to the Merriam Webster Dictionary, greed can be thought of as an overwhelming desire to possess more of something than one actually needs—usually money or wealth (2010). The history and emphasis of greed has changed over the years, however. Gregory the Great, writing in the sixth century, placed greed below pride due largely to the fact that there was very little wealth available in society. The emphasis would change with the rise of the merchant class in the 12th and 13th centuries, when more prominent wealth would lead philosophers such as Roger Bacon to give greed a more prominent place on the list (Lyman, 1989).

Considering the role that American style capitalism plays in the world today, one may wonder what is wrong with a desire for wealth. Basically, early theologians felt that greed not only drove man further away from God and chained him to the earth, but the lengths man would go in order to obtain wealth were deemed sinful as well (Newhauser, 2000). Such is the case with Michael's sister, Lindsay Funke.

During the pilot episode, she is seen sneaking into the Bluth model home (where Michael and George Michael live) in order to steal any remaining valuables; when questioned by George Michael, Lindsay pretends she is there to see him. One of the most blatant displays of Lindsay's greed is shown during the episode "My Mother the Car" when she says to her father, "That's all I ever wanted from you Daddy, is for you to spend money on me."

Greed is at the core of Lindsay's character. She is a woman who will think nothing of spending \$7000 on a bottle of skin lotion with diamonds in it (episode: "The One Where They Build a House") or spending the profits from an acting job she has not even completed (episode: "Top Banana"). In one of the most extreme examples during the series finale, Lindsay tries to seduce her brother Michael Bluth in order to secure a larger share of her inheritance. In a less extreme—though equally revealing—example, the episode "Let Them Eat Cake" reveals that Lindsay is ready to leave her husband, but stays with him only when a book he wrote becomes a best seller. Lindsay is actually a rather intelligent, articulate woman passionate about social issues, who could accomplish a lot more if her greed wasn't always getting the best of her. In addition, Lindsay and Michael are twins, so whenever she lets him down, her actions are particularly hurtful to Michael.

### **Envy**

In its simplest terms, envy (or covetousness) can be thought of as a desire to possess something or someone that belongs to another. A person experiences envy when one feels inferior to another person with regard to success, ownership, or even personal qualities such as intelligence or charm. These feelings of inferiority can run so deep that they affect a person's general sense of well being and definition of self; one can be racked with feelings of guilt, self-loathing, or denial (Parrot & Smith, 1993). In his book entitled *Envy: The Seven Deadly Sins*, Joseph Epstein writes, "envy for the most part is a secret sin. People do not readily confess envy, let alone say what it is behind their envy" (2003, p. 11).

Envy is a bit different from the other sins in that it is less obviously manifest than, say, the overindulgence of gluttony or the boastfulness of pride. Furthermore, envy displays itself in different ways; one person may be openly disdainful towards the subject of his envy, while the next might heap praise on the subject of hers. It is a deep, dark secret and for that reason Tobias Funke, Michael's brother-in-law represents envy. One of Tobias' secrets is that he is a never-nude, revealed in the episode "In God we Trust." Tobias is unable to ever be naked, and is deeply insecure about this fact and shows obvious envy for George Michael when he thinks he has overcome being a never-nude. Though he overcomes his phobia briefly in "Beef Consommé," Tobias overcompensates and returns to his old way later in the series.

One other manifestation of his envy is the desire to be an actor. Though he has never acted before—and has no apparent talent—Tobias will stop at nothing to be an actor. For example, the episode “Public Relations” reveals he used money allocated for the renewal of his medical license to take acting lessons; this puts additional financial stress on the family. Later, in the episode “Spring Breakout,” Tobias sells out the Bluth family to play a minor role in a television show. Both of these are examples of a man who wants something he cannot have, yet will go to any lengths to get it. The most defining characteristic of Tobias’ envy, however, is his closeted homosexuality. Everyone except Tobias recognizes that he is a homosexual, yet he is burdened with so much guilt and shame he tries desperately to live a normal, heterosexual life. Even when he is in an open relationship and he has the opportunity to be free, Tobias follows Lindsay around on her dates instead (episode: “The One Where They Build a House”). It should be noted that greed and envy often go hand in hand and Tobias is married to Lindsay.

### **Wrath**

In modern times, wrath (also known as anger) often manifests itself in the form of “road rage” or “going postal”; people associate the term with fury often resulting in violence. This certainly is one manifestation of the sin. At its base form, however, wrath arises from sense of affliction or pain according to a Norse definition. In Buddhist theology, both “hate” and “anger” stem from the same word. The God of the Old Testament is constantly expressing his fury with man by destroying people or the Earth itself (Thurman, 2005). Wrath can exist in a macrocosm, such as a centuries old family feud, or in a microcosm leading to self-destruction and suicide; it is the chameleon of the deadly sins.

With all the different forms that it can take, one of the most pertinent explanations comes from Aristotle. In his essay *Rhetoric* he writes, “anger may be defined as an impulse, accompanied by pain, to a conspicuous revenge for a conspicuous slight directed without justification toward what concerns oneself or towards what concerns one’s friends” (Aristotle, 2005). Since Michael’s rebellious niece Maeby is always seeking some sort of revenge against her family members, she certainly fits the bill for wrath. Her introduction during the pilot episode shows Maeby dressed as a contestant in a beauty pageant for the sole purpose of annoying her liberal mother. In a later episode, “In God We Trust,” she also feigns running away from home in another effort to anger both her parents.

During the pilot episode, she kisses her cousin George Michael for the sole purpose of eliciting a reaction from her mother, but only succeeds in inciting a reaction of lust from George Michael. Maeby uses the same tactic by kissing her adopted uncle Annyong to provoke a feeling of envy from George Michael during the episode “Let Them Eat Cake.” Though many of her actions would fall under the category of typical teenage rebellion, Maeby’s main motivation is to incite,

annoy, or provoke others. Her motivations can best be summed up in the following exchange with her grandmother, which occurs during “In God We Trust”:

Lucille: And I think you’re a lovely girl. You know what? I think you and I ought to spend more time together.

Maeby: Yeah. And that’ll drive them crazy.

## Conclusion

To thoroughly examine these characters, some details should be noted. These people are three dimensional and therefore do not fit as easily into the simple personifications seen in the allegories of the Middle Ages and Renaissance. In other words, they are *characters*, not *caricatures*. As such, they do make good and bad decisions, have complex histories, and display a variety of traits. Gob, though egotistical, also displays moments of greed, such as trying to sell the family’s yacht. Lindsay, who is greedy, also shuns work and lies around the house. And while Buster is rather lazy, he also lashes out and throws temper tantrums. Thus, most of the characters display the traits of many of the sins at one point or another. Furthermore, they sometimes exhibit regret for their actions. Overall, however, their personalities remain constant through the run of the series and they are categorized according to their most prominent characteristics.

In addition, Michael is not a perfect hero. At times, he displays qualities related to the sins. For example, he dates Gob’s girlfriend for a brief period. However, Michael usually ends up doing the right thing in the end. At the beginning of the series, Michael is happy because he decides to leave his family, but decides to stay and suffers the consequences for the next three years. In fact, he is deeply saddened in the end of the series at the prospect of having to stay longer; only when he finally decides to escape does Michael achieve happiness. It is this journey and the struggle to do what is right in the face of temptation from the seven deadly sins which makes *Arrested Development* a modern allegory. So how does this fit in to a larger cultural context?

Many lessons and interpretations can be derived from the show when viewed as an allegorical narrative. Though our circumstances as humans change and society as whole can influence our behaviors, certain characteristics will remain constant, such as temptation and morality. Humans will always struggle with what it means to do “good” and succumb to basic desires and temptations. Many reasons were given for the broadcast cancellation of *Arrested Development*, but the reason the show achieved cult status is due to the quality of its writing. The characters and what they represent are some of the universal elements needed in crafting a classic allegory. Though many different styles are possible for creating a

narrative, it is still essential to have a firm grasp on the essential and classical elements. Whatever the method is, however, it is important to remember that telling a story is at the heart of every type of communication.

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